







VM 20 (5) 185

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quâ 16000. Voll. constantem
huc Abbatiz S. Genovefæ Parif.
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Le Tellier Archiép. Remensis.
Obiit anno 1710.



M O T E T S

A II. III. ET IV.

P A R T I E S,

POVR VOIX ET INSTRVMENTS,

A V E C

LA BASSE-CONTINUE.

*De M^r DV MONT, Abbé de Silly, Maître
& Compositeur de la Musique de la Chapelle
du Roy & de la Reyne.*

BASSE-CONTINUE.

4^e Livre des Gen. p. 103.



A P A R I S,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy,
pour la Musique, rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXI.

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AV ROY.



SIRE,

Il y a quelques années que j'eus l'honneur de présenter à V. M. mes Metets à deux Voix, comme une petite marque de la grandeur de ma reconnaissance pour tant de bien-faits que j'ay reçeus de sa Bonté. Je me suis depuis appercu que deux voix estoient assurément trop faibles pour me faire entendre sur un sujet que je voudrais un peu mieux exprimer; & je me suis imaginé que V. M. me permettroit bien d'employer pour cela trois & quatre Voix qui parleront plus fermement pour moy dans ces Metets que j'ose prendre la liberté de luy offrir.

Mais, SIRE, je commence à voir que je ne réussiray gueres mieux que je n'ay fait avec mes Metets à deux voix. Car je supplie très-humblement V. M. de croire que comme toute la Terre avane qu'une infinité de voix ne suffiroient pas pour dire tant de belles choses qu'elle a faites, & qu'elle fait encore tous les jours: le sens bien aussi que je n'aurois pas assez de toutes les voix les plus fortes, & les plus agréables de toutes les Musiques du Monde, pour bien exprimer à mon gré avec combien de reconnaissance & de zèle, & avec quel profond respect je suis,

SIRE,

DE VOSTRE MAIESTÉ.

Le très-humble, très-obeissant, & très-fidèle
Sujet & Serviteur,
H. DU MONY.



MOTETS

DE

H. DV MONT.

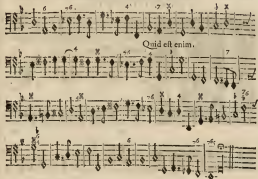
I. Motet à 2. Dessus & Bas-Dessus, ou Haute-Contre & Taille.

BASSE CONTINUE.

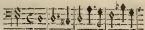


H. DU MONT.

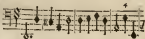
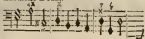
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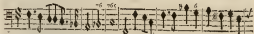
II. Moc. à 2. voix, Taille & Basse, & un Dessus de Viol: si l'on veut.
 BASSE CONTINUE.



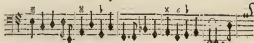
Benedicite Deum.



Quia fecit.



Ipsam benedicite.



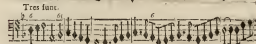
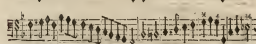
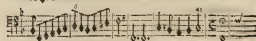
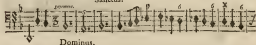
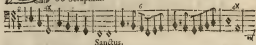
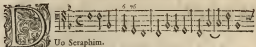
f.

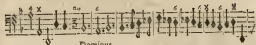
& enarrato.

H. DUMONT.

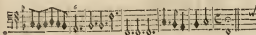
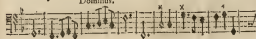
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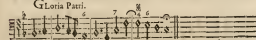




Dominus.



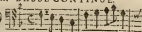
Gloria Patri.



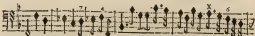
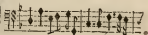
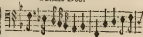
Plena.



IV. Mot. à 2. B. & D. avec une Troisième Partie adjointe de Duffar de Viol.
dont l'un se servira si on veut. BASSE-CONTINUE.



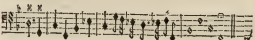
Utile Deo.

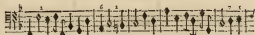


servire

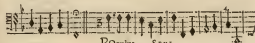


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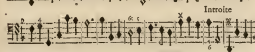




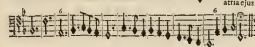
S Citote. SEUL



Populus SEUL

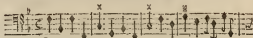


Introite

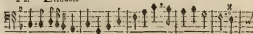


atria ejus

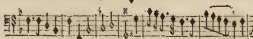
BASSE-CONTINUË.



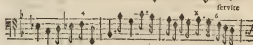
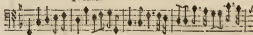
à 1. **L** Audate



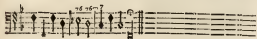
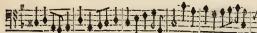
quoniam



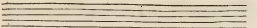
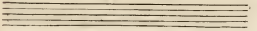
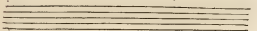
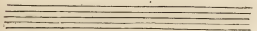
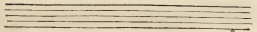
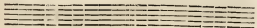
Ubbilate



service

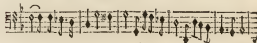
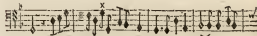


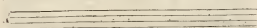
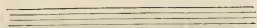
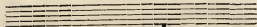
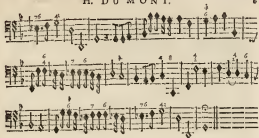
lentement.



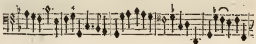
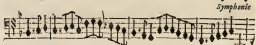
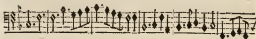
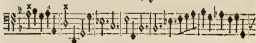
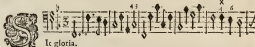


YMPHONIE.



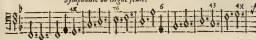


VI. Mot. à 2. Basses & Dessus. Il y a une troisième Partie pour un Veffas de
Vial: s'il en veut. Ceux qui voudront chanter ce Mot par mesure double
doivent observer que chaque pause doit passer pour une demi. 1-2

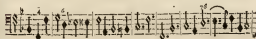
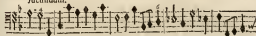




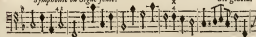
Symphonie en Orgue seule.



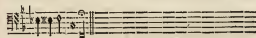
Jacundum.



Symphonie en Orgue seule.



Sit gloria.

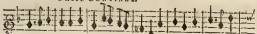


VII. ECHO à voix seule, ou à 2. voix si l'on veut.

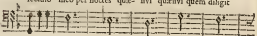
Un des deux chanteurs où il est écrit deux pour faire l'Echo.



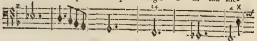
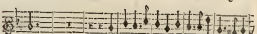
BASSI-CONTINUE.



lacrato meo per noctes quæ- si- vi quæsi- vi quem diligit




anima mea quæ- si- vi quem diligit a- ni- ma me-

a: per noctes quæsi- vi quæ diligit anima

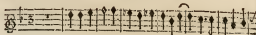


mea: quem diligit anima mea per noctes quæsiui quem diligit

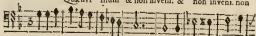
anima mea: quæsiui quem diligit anima me-

anima mea. Fence?

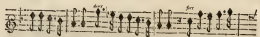
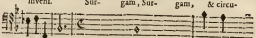
ECHO.



Quæſivi illam & non inveni. & non inveni non



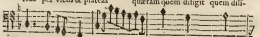
inveni. Sur- gam, Sur- gam, & circu-



ibo civitatem: circumbo civitatem, per vicos & pla-

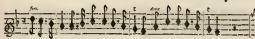
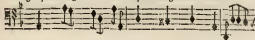


teas per vicos & plateas quæram quem diligit quem dili-

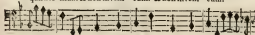




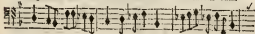
git quem diligit anima mea: quem diligit anima mea:



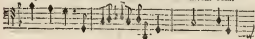
quæſivi illum & non inveni eum. & non inveni eum.



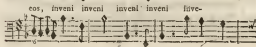
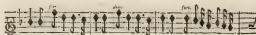
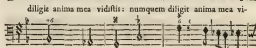
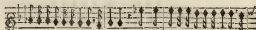
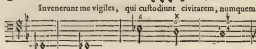
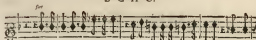
quæſivi illum & non inveni eum. & non inveni eum.

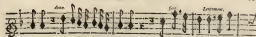


quæſivi illum & non inveni eum. & non inveni eum.

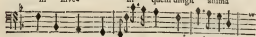


ECHO.

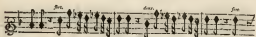
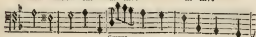




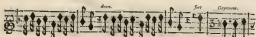
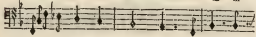
ni invc- ni quem diligit anima



men. anima me- a. invc- ni invc-



ni invc- ni invc- ni in-



vc- ni invc- ni quem diligit

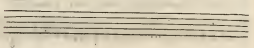
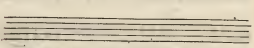
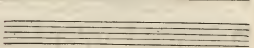
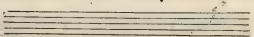
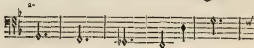


ECHO.

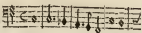
dim.
 anima anima mea. in-ve- ni in-
 ve- ni in-ve- ni in- veni in-ve- ni in-
dim.
 veni quem diligit anima anima ani-
dim.
 ma me- a.



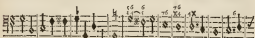
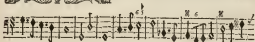
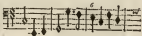
ECHO.



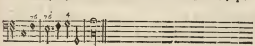
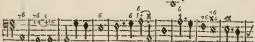
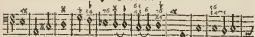
DIALOGUE.



N te Domine.



Serva nos.



IX Mot. à 3 Basse, Taille, Haute-Contre. BASSE-CONTINUE.

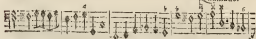
*Si les parties sont trop hautes, il faudra jouer la Basse-Continue
un ton plus bas.*



Heu Eli.



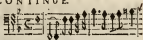
Quamodo.



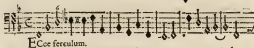
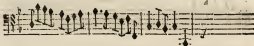
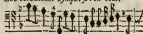


X. Mot. 33. B. T. H. Et à 4. si l'en veut y adjoindre un Dessus de Viol.

BASSE-CONTINUE.



Ece ferculum. *Symph. si l'en veut.*

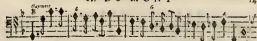


Ece ferculum.

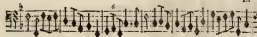


H. DU MONT

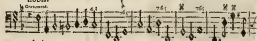
34



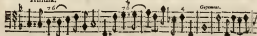
10



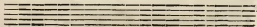
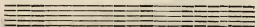
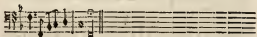
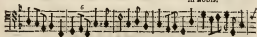
nobis.



Animas.

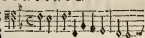


in nobis.

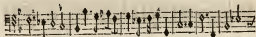
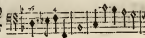
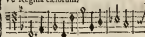


XI. Mor. à 3. Basse & 2. Dessus, ou Taille & Haute-Contre.

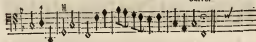
BASSE-CONTINUE.



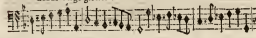
Ve Regina celorum.

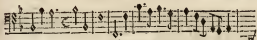


Salve.

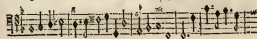
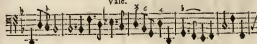


Gaude Virgo gloriosa.

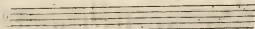
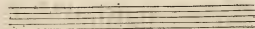
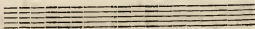
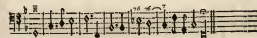
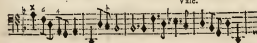


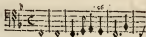


Valc.

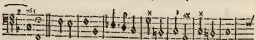
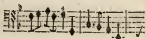
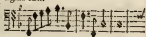


Valc.

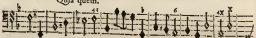




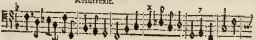
Regis exli.



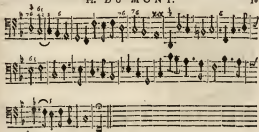
Quia quem.



Resurrexit.



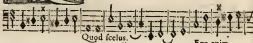
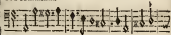
Ora pro nobis.



XIII Mor. à 3. Basse, Taille & Haute-Contre. BASSE-CONTINUE.



Uid commisiſti.

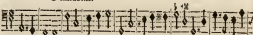


Quod ſcelus.

Ego enim.



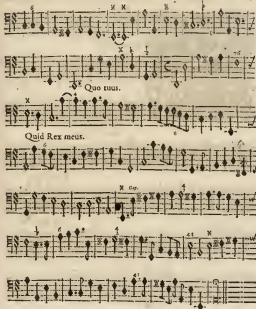
O mirabilis.



Peccar.



Quo nato Dei.



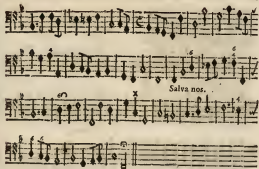
XIV. Mor. à 3. Basse, Bas-Deffus, & Deffus. BASSE-CONTINUE.



The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, an eighth note F#4, a quarter note E4, an eighth note D4, a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. The system ends with a double bar line.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some rests. Above the staff, there are dynamic markings: 'p' (piano) and 'f' (forte). The system ends with a double bar line.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. There are several accidentals, including flats and naturals, and a final measure with a double bar line.



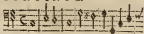
XV. Mot. à 3. Basse, Bas-Deffus, & Deffus. BASSE-CONTINUE.

Præcellum!

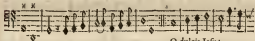
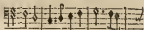
Adoro te.

Pie Jesu.

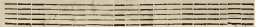
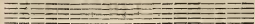
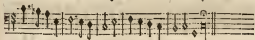
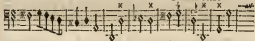
BASSE-CONTINUE.



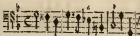
Bone Jezu.



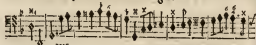
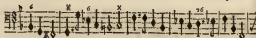
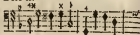
O dulcis Jezu!



XVII. Mot. à 3. Basse, Taille & Haïste-Contre. BASSE-CONTINUE.



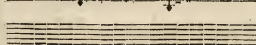
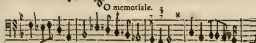
Dore te.



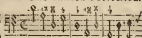
Vifus.



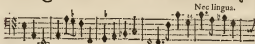
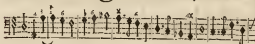
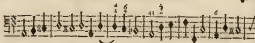
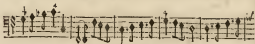
Credo.



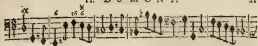
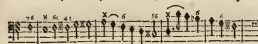
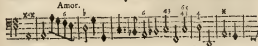
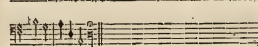
XVII. Mor. à 3. Bass, Taille & Haute-Contre. BASSE CONTINUE.



Eſu Rex admirabilis.




Nec lingua.

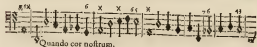
*Amor.**Te querant.*

XIX. Mot. à 3. Basse, Taille & Haute-Contre. BASSE-CONTINUE.

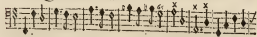


Lesu doloedo cordiam.





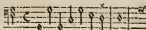
Quando cor nostrum.



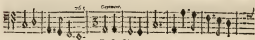
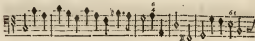
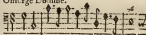

Sic nostra.



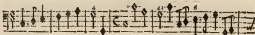
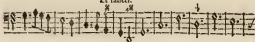
XX. Mot. à 1. Basse, Haute-Contre, & Bas-Deffus, avec une Partie
adaptee pour un Deffus de Vial: si l'on veut. BASSE-CONTINUE.



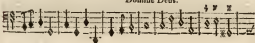
On sege Domine.



Et sancti.

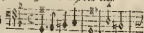


Domine Deus.

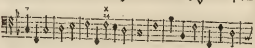
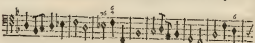
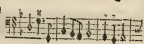
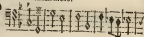




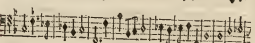
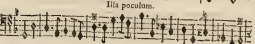
XXI. Mot à 3. Basse, Bas-Deffus ou Taille & Deffus ou Haute-Contre,
avec une Partie adjointe pour un Deffus de Viol: si l'on veut.



Et feminam mors.



Illa poculum.



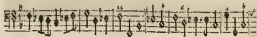
Hæc gratia.

Handwritten musical score for a piece by H. Du Mont, page 24. The score consists of eight staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and ornaments. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a "Quis est." annotation above it. The third staff has a "6c" annotation above it. The fourth staff has a "6" annotation above it. The fifth staff has a "6" annotation above it. The sixth staff has a "6" annotation above it. The seventh staff has a "6" annotation above it. The eighth staff is a single line of music, possibly a continuation or a separate part. The score is written in a clear, elegant hand, typical of 18th-century musical notation.

BASSE-CONTINUE.

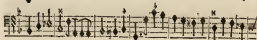


Quam suavis.

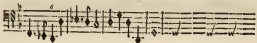
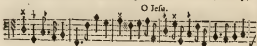


X 4 X Capriccio.

too amoro.



O Iesu.



Dulcia.

Incendo.

ut animas.

Larghetto

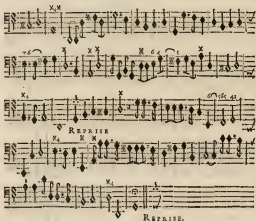
Crescendo

Crescendo

Crescendo



YMPHONIE.



REPRISE

REPRISE.

Ub umbra. *Sympb.*

Sub umbra.

anime.

Consolator.



Egina divina. *Symph.*

Regina.

Synopsis.

O pia.

Συμπέρασμα.

O rosa.

Συμπλ.

Frondeuse.

The musical score is written for a single melodic line on a bass staff. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various note values, rests, and ornaments marked with 'x'. The piece is divided into sections labeled 'Symb.' and 'Te voc.'.

Staff 1: Measures 1-4. Ornament 'x' above the first measure.

Staff 2: Measures 5-8. Ornament 'x' above the first measure.

Staff 3: Measures 9-12. Ornament 'x' above the first measure. Section label 'Symb.' below the staff.

Staff 4: Measures 13-16. Ornament 'x' above the first measure.

Staff 5: Measures 17-20. Ornament 'x' above the first measure. Section label 'Te voc.' below the staff.

Staff 6: Measures 21-24. Ornament 'x' above the first measure.

Staff 7: Measures 25-28. Ornament 'x' above the first measure.

Staff 8: Measures 29-32. Ornament 'x' above the first measure.

XXVI. Mot. à 4. Taille, voix seule, avec trois Instruments.

The musical score is written on eight staves. The first staff begins with a large, ornate initial 'V' and is labeled 'Enite.' and 'Symphonie.' below it. The notation includes various musical symbols such as clefs, time signatures, and note values. The second staff is labeled 'Venite.' below it. The third staff is labeled 'Symph.' below it. The fourth staff is labeled 'Paris.' below it. The score concludes with a double bar line and a repeat sign.

BASSE-CONTINUE

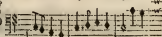
41



XXVII. Mot. à 4. Haute-Contre, voix seule, avec 3. Instruments.

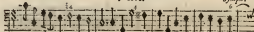


Ve Virgo. *Symph.*



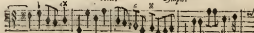
Ave.

Symph.



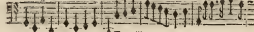
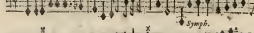
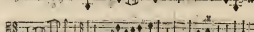
voix.

Symph.



voix.

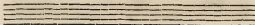
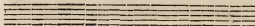
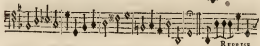
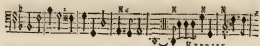
Symph.



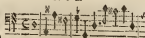
Tu es illa.

The musical score for Basse Continue consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a '6' above the first measure. The second staff is marked 'Symph.' and continues the melodic line. The third staff includes the text 'Tu es illa.' above the final measures. The fourth staff is also marked 'Symph.' and continues the piece. The fifth staff concludes the musical notation on this page. There are several '6' figures above the staves, likely indicating figured bass notation. The notation includes various rhythmic values and accidentals.

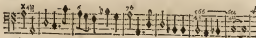
XXVIII. Symph. à 4. 1. Dessus de Viol: une Haute-Contre; U
& un Basson, BASSE-CONTINUE.



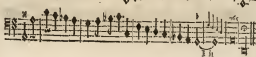
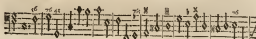
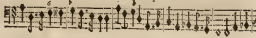
XXIX. Mot. à 4. Dessus, Bas-Dessus, Haute-Contre & Basse. 30
BASSE-CONTINUE.

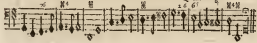
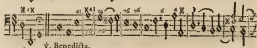
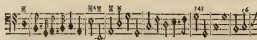


Egidero.



Iam quod quaesivi.





XXXI. Mot. à 4. Deux Haute-Contres, une Taille & une Basse. 31

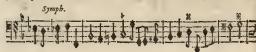
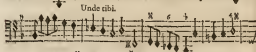
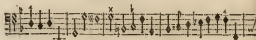
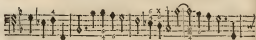
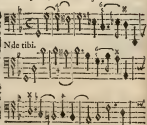


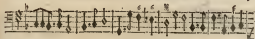
Pais Angelicus.

The musical score is written for four voices: two High Counters (Haute-Contres), one Tenor (Taille), and one Bass (Basse). It consists of six systems of staves. The notation includes various musical symbols such as clefs, time signatures, and note values. There are also some decorative markings above the notes, possibly indicating ornaments or specific performance techniques. The score is set in a key with one flat (B-flat) and a common time signature (C). The piece concludes with a double bar line and repeat dots.

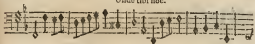
O res mirabilis!

XXXII. Mot. à 4. Taille, seule; avec trois Instruments.





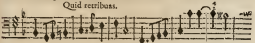
Unde tibi hoc.



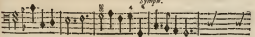
Symph.



Quid retribuam,

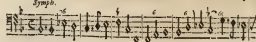
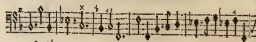
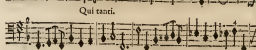
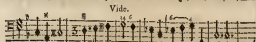
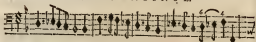


Symph.



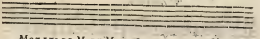
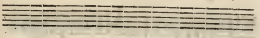
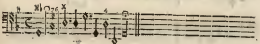
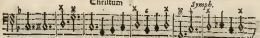
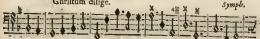
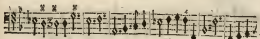
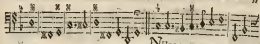
Ut sis locia. *Tarantula vifli.*

BASSE-CONTINUE.

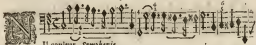


H. DU MONT.

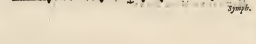
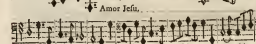
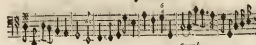
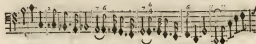
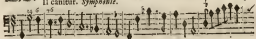
II

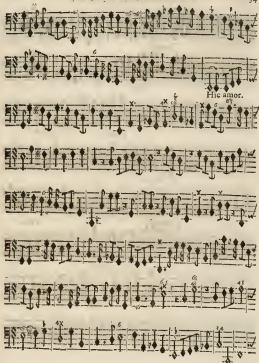


XXXIII. Moc. à 4. Dessus *Viol. seule*, 2. Dessus de Viol: & un Basson.



Il canteur. *Symphonie.*





BASSE-CONTINUE:

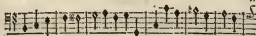
The musical score consists of eight staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Performance markings are interspersed throughout the score:

- Larghetto.* appears below the first staff.
- Symph.* appears above the fourth staff.
- O beatum.* appears below the fifth staff.
- Symph.* appears above the sixth staff.
- Felix.* appears below the sixth staff.

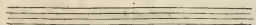
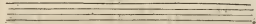
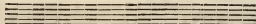
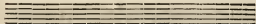
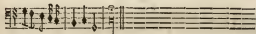
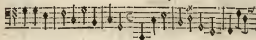
Other markings include numerical figures (e.g., 6, 76, 61, 76) and symbols like 'X' and 'b' placed above or below notes. The music concludes with a double bar line and a repeat sign at the end of the eighth staff.

H. D U M O N T

35



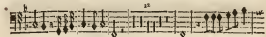
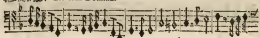
Spring 6.



XXXIV. Mor. à 4. ou à 7. BASSON, *Partie adjointe pour la Symphonie*
si l'on veut.

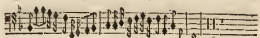
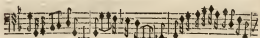
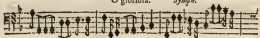


Gloriosa Domina.



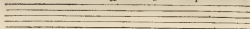
O gloriosa.

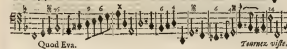
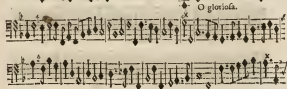
Symph.



Quod Eva.

Prenez garde à la Basse-Continue pour sauter ville.





B A S S O N; Pour la Symphonie si l'on veut.

The musical score for Bassoon consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes. The second staff is marked *Symph.* and continues the melodic line. The third staff also continues the melody. The fourth staff is marked *Symph.* and includes a section with a 2/2 time signature. The fifth staff is marked *Vitam.* and continues the piece. The sixth and seventh staves continue the musical notation. The eighth staff concludes the piece with a double bar line. Below the eighth staff, there are four empty staves.

BASSE CONTINUE.

37

The musical score consists of ten staves of music, each with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The following text is written below the staves:

- Staff 3: *Symph.*
- Staff 4: *Tu regis.*
- Staff 5: *Symph.*
- Staff 6: *Vitam daram.*
- Staff 7: *Symph.*
- Staff 8: *Genes.*
- Staff 9: *Ten.*
- Staff 10: *Ten.*
- Staff 10: *Symph.*

MOTETS DE M. DE MONT.

K

XXXV. Mot. à 4. Haute-Contre & Taille, &c. Dessus de Viol:
 On y peut adjoindre le Basson aux Symphonies, &c. à Tous si l'on veut.

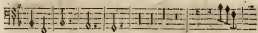
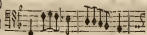
Uld est hoc quod sentio. *Symphonie.*

Quid est hoc.

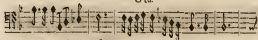
Symph.

O lux.

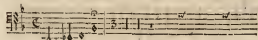
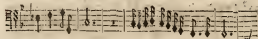
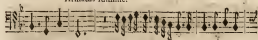
Musical score for a piece by H. Du Mont, page 13. The score consists of eight staves of music. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of one flat and a common time signature. The third staff has a key signature of one flat and a common time signature. The fourth staff has a key signature of one flat and a common time signature. The fifth staff has a key signature of one flat and a common time signature. The sixth staff has a key signature of one flat and a common time signature. The seventh staff has a key signature of one flat and a common time signature. The eighth staff has a key signature of one flat and a common time signature. The music is written in a style typical of the 18th century, with many accidentals and ornaments. The text "Ignis." appears below the third staff, "Symph." below the fifth staff, "Quando." below the sixth staff, and "Ut videam." below the seventh staff.

Pavie adoussé, si l'on veut.Tu quies. *Symph.*

O tu.



Armatus fulmine.



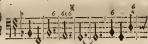
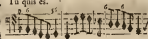
Ego terræ vermis.

Prenez garde à la Basse-Continue pour tourner valse.

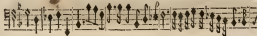
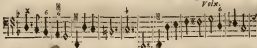
XXXVI. Mot. à 4. ou à 7. Taille seule avec 2. Dessus de Viol. 39
 & une Taille de Viol. & le Basson, si l'on veut, qui est icy à costé.



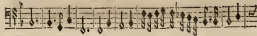
Tu quis es.



Felix.

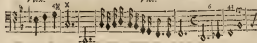


Viol.

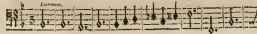


Felix.

Viol.



Lezanne.



Ego terra vermis.

Trombe. vifse.

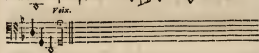
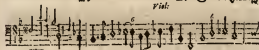
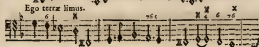
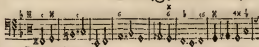
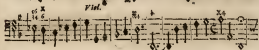
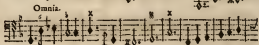
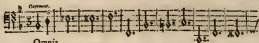
B A S S O N.

Organo

Omnia.

Ego terræ limos.

Handwritten signature or flourish.

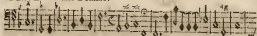


Handwritten signature: B. S. S.

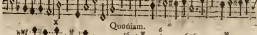
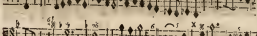
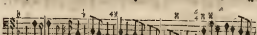
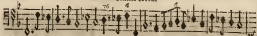
Quand on verra deux parrons chanter dans une même Partie, & la petite lettre italique signifie qu'une des deux doit chanter seul, & la grosse lettre ronde pour chanter Tous ensemble, comme si c'étoit à 2. Chœurs. On y peut adjoindre des Instruments.



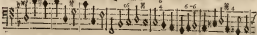
Antase Domino.



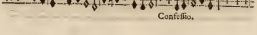
omnis terra.



Quoniam.



terribilis.



Confessio.

Afferre.

Tollite.

Adorate.

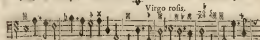
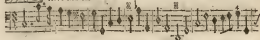
Tollite.

Adorate.

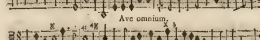
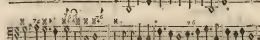
Cantate Domino, si l'en
vent, ut superà, jusqu'àpres
omnis terra.



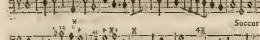
Ave Maria. -



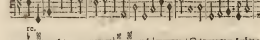
Virgo rosis,



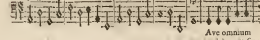
Ave omnium,



Succur-

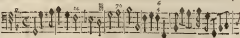


re.

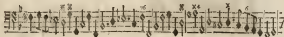
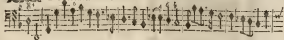


Ave omnium

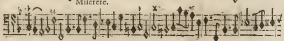
as *supra*.



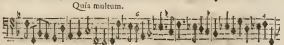
D te levavi.



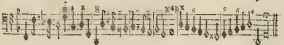
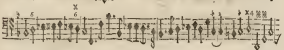
Ira oculi.



Miserere.



Quia malitiam.



XL. Mot. à 4 Voix, ou à 2, Ch. *à son veut.* BASSE-CONTINUE.

Omine salyem.



FINIS.



T A B L E

DES MOTETS DE M^r DU MONT,

à 1. 3. & 4. Parties, avec la Basse-Continue.

MOTETS A DEUX.

I. Motet.	O Nomen Jesu. Dessus ou Haute Contre, & Bas-Dessus ou Taille	fol. 1
I ^{II} .	Benedicite. T. & B. <i>et un Dessus de Viol: si l'on veut.</i>	2
III.	Duo Seraphim. à 2. Dessus.	3
IV.	Jubilant. Duo. D. & B. <i>et D. de Viol: si l'on veut.</i>	4
V.	Symphonie. à 2.	6
VI.	Su gloria. D. ou H. & B. <i>avec un D. de Viol: si l'on veut. Il y a encore un autre D. de Viol: à la fin du Livre de la Basse, dont on pourra se servir pour une plus grande Harmonie.</i>	7
VII.	In scabulo meo. Echo. Dessus seul, ou à 2. <i>si l'on veut.</i>	8

MOTETS A 3.

VIII.	In te Domine. B. T. & H.	11
IX.	Dolce super te. B. T. & H.	13
X.	Ecco faculum. B. T. & H. <i>avec un D. de Viol: si l'on veut.</i>	14
XI.	Ave Regina celorum. à 2. ou T. & H. & B. <i>avec un Dessus de Viol: si l'on veut.</i>	15
XII.	Regina celi. B. T. & H.	16
XIII.	Quid commisi. B. T. & H.	17
XIV.	Stella celi. D. ou H. Bas-D. ou T. & B. <i>avec un Dessus de Viol: si l'on veut.</i>	18
XV.	O puerulum. D. ou H. Bas-D. ou T. & B.	19
XVI.	O bone Jesu. D. ou H. Bas-D. & B.	19
XVII.	Adoro te. B. T. & H.	20
XVIII.	Jesu Rex admirabilis. B. T. & H.	21
XIX.	Jesu dulcedo cordium. B. T. & H.	21
XX.	Confurge Domine. B. H. & Bas-D. <i>avec un D. de Viol: si l'on veut.</i>	22
XXI.	Per feminam meam. D. ou H. Bas-D. ou T. & B. <i>avec le D. de Viol: si l'on veut.</i>	24
XXII.	O quam suavis. B. T. & H.	25
XXIII.	Symphonie. à 3.	26
XXIV.	Sub umbra. B. seule, <i>et 2. D. de Viol:</i>	26

MOTETS A 4.

XXV.	Regina divina. H. seule, <i>et 3. Instruments.</i>	27
XXVI.	Venite ad me. T. seule, <i>et 3. Instr:</i>	28
XXVII.	Ave Virgo. H. seule, <i>et 3. Instr.</i>	29
XXVIII.	Symphonie. à 4.	30
XXIX.	Desidero. D. Bas-D. H. & B.	30
XXX.	Sancta & immaculata. D. H. T. & B.	31
XXXI.	Panis Angelicus. à 4. H. T. & B.	31
XXXII.	Vade cith. T. seule, <i>et 3. Instr:</i>	32
XXXIII.	Nil carnis. D. seul, <i>et 3. Instr:</i>	34

xxxiv. O gloriosa Domina. D. & Bas-D. ou H. & T. avec 2. D. de Viol: & le Basson, si l'en veut, qui est à costé de la Basse-Continue.	36
xxxv. Quid est hoc. H. & T. & 2. D. de Viol.	37
xxxvi. O tu quis es à 4. ou à 5. T. seule, avec 3. Viol: & le Basson, si l'en veut, à costé de la Basse-Continue.	39
xxxvii. Cantate. à 4. Voix, ou à 2. Ch.	41
xxxviii. Salve Maria. à 4. Voix, ou à 2. Ch.	42
xxxix. Ad te levavi. à 4. Voix, ou à 2. Ch.	43
xl. Domine saltem fac Regem. à 4. Voix, & à 1. Ch.	44

Ces 4 derniers Motets se peuvent chanter à 2. Ch. quand en vendra, en doublant les Parties, la lettre italique signifie qu'une des deux Voix doit chanter seule, & la lettre ronde pour chanter tous ensemble.

Faites servir pendant l'absence de l'Auteur.

Dans le Livre de la BASSE-CONTINUE.

Mot. Benedicite. ligne cinquième, il faut mettre sur la quatorzième note un 4 & un \times comme



Fol. 11. dessus In te Domine, il y a Haute-Taille, au lieu de Haute-Contre,

Dans Ecco factulum, sur le dos de fol. 11 à la dernière ligne en bas, la septième note doit être une quinte plus haut, en G ré fol, au lieu qu'elle est en C fol ut.



xiii. Mot. Quid commissisti, sur la première note de la cinquième ligne, il faut mettre un 4 au lieu du \times

Fol. 17 entre la seconde & troisième note de la cinquième ligne, il faut mettre un 1 dessus.



xiv. Mot. Stella celi, à la sixième ligne entre la seconde & troisième notes, il faut un 1 & un \times dessus.



Fol. 24 à la quatrième ligne, la troisième note doit être une tierce plus bas en y.



Sub umbra. xxv. Mot. fol. 26. à la fin de la sixième ligne il faut mettre le 1 entre la blanche & la



Dans le Livre du DESSUS.

À la première ligne du Mot. Duo Scraphim, la neuvième note doit être double croche.

Adoro te. Mot. xvii. fol. 20. dans la quatrième ligne la dixième note doit être blanche.

Sur le dos de fol. 25. la dernière note du Motet Per femlinam. doit être plus haute d'un Ton.

Fol. 27. Dans le Mot. Sub umbra, à la dernière ligne en bas manque une liaison à la cinquième & sixième notes, pour la note blanche & la croche.

Sur le dos de fol. 27. il faut effacer Mot. & y mettre Symph. à la place.

Au Mot Regina divina, sur le dos de fol. 29. devant la penultième note il y faut mettre un N. Et au lieu qu'il y a Mot. à 3. il faut mettre à 4.

Dans Desidero. xxxix. Mot. au commencement de la sixième ligne il faut mettre fa ces.

BAS-DESSUS, ou TAILLE.

Fol. 26 La dernière note de la sixième ligne doit être croche, au lieu qu'elle est double croche.

Fol. 31. à la troisième ligne la sixième note ne doit pas être croche.

Santa & immaculata. xxx. Mot. à la quatrième ligne la quatrième note doit être croché.

Fol. 27 à la Symph la dernière note de la première ligne doit être double croche.

Dans le Livre de la Basse-Continué.

A la première Symphonie à 4, sur le dos de fol. 5, dans la dernière ligne en bas il faut mettre sur la cinquième note, un 4. faule 4. comme



Quelle celi xiv. Mot. sur le dos de folio 17, dans la quatrième ligne, la deuxième note doit être un ton plus bas en b fa.



O Processum xv. Mot. sur le dos de folio 18, la dix-septième note de la 3. ligne doit être blanche.

xxii. Mot. dans la Symphonie sur le dos de fol. 27, la quatrième note de la première ligne doit être noire, & non croche comme elle est.

Nil canent xxxiii. Mot. fol. 34, dans la cinquième ligne, la troisième note doit être croche.

Soit la sixième note ensuite à la seconde mesure, il faut écrire *Symph.*

Et sous la quatorzième note de la septième ligne, il faut écrire *lesin.*

Il faut ôter dans la sixième ligne une barre qui est entre la deuxième & la troisième mesure.

xxv. Mot. Ad te levavi, fol. 42, au milieu de la quatrième ligne, la dix-neuvième note doit être croche, au lieu qu'elle est double.

Et à la fin de la même ligne, la vingt-neuvième note doit être un tiers plus haute, en G se fol.



Les deux Symphonies à 4. se doivent jouer gayement & légèrement, & la partie du Basson que l'on a oublié d'imprimer, se jouera dans la basse-Continue.

Nottez que la partie qu'on nomme le Basson, est un peu plus adroite, Fagot.

Dans le Livre du Dessin.

Au commencement du Mot. xxi. Per formam moti sur le dos de fol. 14, il y a cinq pauses, il n'en faut que trois.

xxv. Mot. Vnde ubi, sur le dos de fol. 36, il ne faut laisser que les trois premières notes de la dernière ligne, & rayer tout le reste de la ligne, parce que c'est une redite faite par mégarde.

xxv. Mot. Quid est hoc, fol. 40, à la fin de la première ligne, la mesure n'est pas bien barrée, il y faut remédier en avançant la barre.

Dans la Haute-Contre.

Dans l'Errata précédent, où il y a Bas-Dessus ou Taille, il faut Haute-Contre.

Et dans la même partie, il faut encore corriger les fautes suivantes.

Fol. 28, la dernière note de la finième ligne, doit être croche, & non double.

À la fin de fol. 39, il faut avancer la barre qui sépare la mesure, qui est mal.

Dans la Taille.

xxiv. Motet, O Gloriosa, à la finième ligne, la quatorzième note doit être croche, & non double.

Dans la Basse.

Ette ferculum, 2. Motet, il faut deux pauses à la quatrième ligne devant O Chorus.

Fol. 37 à Venite, ce n'est que le xvi. Motet, & on a mis le xxv. il faut ôter un 2.



